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of her experience of returning to China as a committed Maoist at the age of seventeen. The head note for the extract from Bao Ninh's *The Sorrow of War* tantalizes readers by claiming that this North Vietnamese war veteran's first novel, a best seller in Vietnam, "ranks with the greatest war novels of this century."

Even though a wide variety of nationalities are represented in this collection, there are no pieces representing writing from central or western Asia. The anthology also manages to ignore the three great religious traditions of the region, Hinduism, Buddhism, and Islam, by including many stories which, though Eastern in appearance, exude a Westernized secular spirit.

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Teachers using this anthology should not only be aware of the differing levels of maturity demanded by the selections, but also probably consider alternative orders of presentation for the material. The first section, featuring authors addressing the question of why writers write, may best be saved for later in the course, after reading selections that spark more personal interest about issues in life that are more relevant to young people. For this purpose, texts from the sections entitled "Identity," "Freedom's Struggle," "Life's Choices," or "Co-existence" provide a variety of good options. The last section, "Cultural Confrontation," will be of special interest to Australian readers, though even a poem like "Aboriginal Dreaming" by the Indonesian writer Subagio Sastrowardoyo can speak powerfully about the experiences of indigenous peoples everywhere. There is pleasure in sharing "the fruits of literary endeavour in this region" through texts that feature "universal themes that young people [and older people!] may identify with" (vii). ■

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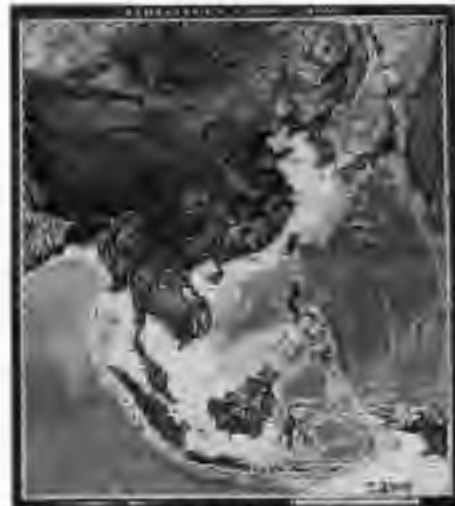
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